

## New Stage Interpretation of a Classic Piece

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**Abstract:** The article discusses the interest in staging Shakespeare's works in Uzbek theaters, a new interpretation of his famous tragedy "King Lear", staged in the Uzbek Theater of the Samarkand region.

**Keywords:** Shakespeare, Samarkand, theater, director, acting, new interpretation.

Although more than four centuries have passed since Shakespeare's time, his phenomenon still amazes humanity. The farther we get from him, the closer he gets to us, as if his heroes are breathing in today's air, living with our problems, fighting for today's ideals. The struggle between good and evil, the motives of intolerance against such evils as selfishness, greed, fraud, fraud, hypocrisy, hypocrisy, are often revealed in the dramatic processes of the relationship between the individual and society, full of conflicting, complex and exciting experiences. The lofty ideas in Shakespeare's works, the course of events, the details of some scenes - remind us of the great scholar and poet Alisher Navoi.

Shakespeare's masterpieces have adorned the world stage for centuries, introducing generations of theater, film, music, dance and fine arts to the world. The grandeur, shape, artistic and ideological concept, character, compositional structure and, finally, the poetic language of Shakespeare's dramaturgy require high skill, potential, artistic taste and a high stage culture from the creators. That's why it's not easy to touch his creativity. In fact, in order to find a new sound of an old work that everyone knows, reads, plays, watches, especially in today's advanced media, it takes a lot of responsibility and courage in addition to skill to match a series of selected performances on various Internet channels. In the play "King Lear" of the Samarkand Regional Musical Drama Theater, we saw a common example of these features. The play was staged by Honored Artist of Uzbekistan Valikhon Umarov. It should be noted that Shakespeare's staging in the regional theater and its high appreciation by the public show that today the regional theaters, along with the capital, are also gaining momentum.

The famous play, based on an old legend about an old ruler who dreamed of spending his rest of his life in peace and tranquility by dividing his kingdom and property to his three daughters, comes to life through strange scenes in front of the viewer. When the curtain opens, a majestic old tower landscape appears on the stage. Stairs were built from the sides of a large and high room with yellow brick walls, with a large circular chandelier hanging in the middle. If carefully cared for, the chandelier resembles a giant crown. The crown is a symbol of the kingdom. The play tells the story of the sad, miserable, tragic fate of a ruler who believed in hypocrisy, hypocrisy, deceit and false flattery, gave in to arrogance and simply "gifted" the throne to fraudsters and ruined the kingdom. Although at first glance it may seem like a family conflict between a stubborn old man riding on the horse of arrogance, pride and arrogance, and his daughters who passed away from their selfish father, in fact, at its core are more social conflicts than family relations. These contradictions become increasingly tense, leading to the temptation of the crown, and eventually trapping and destroying everyone. At the same time, the play also emphasizes the concepts of child rearing, the sanctity of blood ties between father and children.

The play begins with a conversation between Kent (Bakhtiyor Rakhimov), Gloster (Bakhrullo

Rakhimov) and Edmund (Jamshid Murodov). From the first episode, we see that the conditional, allegorical-symbolic method has been chosen in the stage interpretation of the work, moving away from the old, traditional approach. Conditional, symbolic, metaphorical method is the core of the artistic and aesthetic composition of the play. Gloster announces the arrival of the King. Strange, as if a cold wind was blowing the flesh, the muffled, disturbing melodies of the music sounded softly and were absorbed by the chorus, one after the other three daughters of the king - Gonerilya (M.Hakimova), Regana (S.Saitova, A.Umarova), Cordelia ( Sh.Rahimova, G.Kurbanova) accompanied by courtiers and lined up on both sides. The choir's music slowly rises, the wall of the stage network splits in two, and Mashara (T.Khudoyberdiev, H.Burhanov), not the King, is the first to enter the circle. Then, out of the depths of darkness, surrounded by officials, the King emerges with dignity, looking at the royal crown with both hands. A mask on the king's face. The officers are also in masks, all in masks. Then the wall joins and turns into a high staircase. The king solemnly places a crown on his head over the mask and sits on a conditional "throne." At once Mashara moved and repeated Shakespeare's famous words in English and Uzbek, aloud: "The whole world is a theater, we are the actors in it!" It is these words that define the essence of the play. Jokingly, he puts on a mask for his sisters, Honerilla and Regan, and begins the show. The dance of the clowns wearing masks continues. At the height of the dance, a commanding voice from the throne is heard: "Now we will reveal our most secret intention in our hearts. Let everyone know ... we have divided our property and state into three! " It was the King's decision. However, the decision will be announced by Mashara, not the King. At that moment, Mashara "became" the King. When the time comes, we will also see the King become a mockery. He acted cunningly, handing the decisive monologue, which originally belonged to the King, to the director Mashara. However, the conditional, symbolic composition of the play made it possible and justified itself. So, one of the Mashara girls who became the King wants to know which one loves her father more. The two eldest daughters, Honerilla and Regana, praise their fathers so much that in the end the King gives them a large plot of land and property. However, melting from the compliments, the blinded King does not notice the mask on the girls' faces. The youngest girl comes to Cordelia. The mockery caresses him and speaks slowly - "Oh, our joy, little one, what do you have to say?" Cordelia throws the mask in her hand and says, "Nothing, King." The mocker is frightened and retreats. At that moment, a distant shout was heard from afar: "Nothing, did you say?" The lights of the lamp illuminate the angry King, standing above ...

Of course, the success of this work depends primarily on the skill of the lead actor. It should be noted that the director did not make a mistake in choosing the role of Lear as the Honored Artist of Uzbekistan Solijon Ahmedov. Although at one time it was dangerous to give a very complex tragic image to an actor known for his comic roles, S. Akhmedov fully justified the trust placed in him. Most importantly, the actor was able to enter the psyche of the former King, whose dreams became a mirage under the pressure of lust, arrogance, hypocrisy, and found in him the intersecting, conflicting points of dominance and fatherhood. The actor portrays Lear's image, both internal-psychological and external-physical, in a variety of contrasting colors. At first, in the eyes of the spectator, a strong ruler with determination, sharp eyes, self-confidence and arrogance from his words and actions appears. Especially in an exciting scene where the eldest daughter is overwhelmed by the false praise of her youngest daughter, and the youngest daughter is overwhelmed by the simple, sincere words. The king is amazed at the coldness of his beloved daughter, he does not believe her ears, at first he tries to calm her down, to calm her down, not to ruin her future, but instead of the expected praise, he is outraged by her "tolerance". Lir - S.Axmedov, kak by on ni staralsya podavit svoi chuvstva, chuvstvuet sebya unijennym i oskorblennym iz-za svoego vysokomeriya i gordyni. Ego glaza, golos i dvijeniya menyayutsya, i kogda on spuskaetsya po lestnitse, napominayushchey tron s shalyu, ego telo gorit, ruki drojat, i on daje ne zamechaet, chto prichinyaet bol lyubimoy docheri, dergaya ee za volosy. Eventually, he chases Cordelia and distributes the kingdom to his two eldest daughters, who also hand over the crown to them. Lear - S. Akhmedov takes the crown from his head and puts it on the ground in agony, his knees tremble, he staggers to his feet and walks away. In these moments, Lear turns

from a haughty, powerful ruler to a gray-bearded, stubborn, miserable old man who has built himself up in front of the audience. In the following scenes, the actor develops exactly the stubbornness and bitterness of his protagonist. Thinking that he would remain king even if he handed over the crown, Lear, on the first meeting with his daughters, felt that his dreams were glorious. But stubbornly and stubbornly does not want to admit it. The actor logically develops and transforms each conflicting state of his protagonist through his inner experiences. Every time he is hit, he sees that his daughters are behind him, and he begins to feel that this is not a game of fate, but the bitter fruit of his own actions. Thus, Lear - S.Ahmedov's nature of grief, stubbornness, arrogance gradually dissipates, and in the real storms of the false world he created, he becomes a humble old man, full of regrets, anguish and remorse. While creating the image of the actor Lear, he worked tirelessly, searching with all his experience and strength. As a result, he was able to demonstrate a high level of internal and psychological, as well as external - physical performance skills and techniques. His monologues, speech, voice intonation, attitude to events, state of affairs, communication with partners enter the heart of the audience with a very natural and artistic emotion, urging him to think, to observe.

The play focuses on the upbringing of children, the relationship between family relationships, the interpretation of vices such as hypocrisy, fraud, betrayal, and the relationship between another wealthy family - Count Gloster and his sons Edgar and Edmund. In these relations, too, we see a ruthless conflict over the pursuit of wealth, possessions, and greed. Edmund (J. Murodov), a native of Benikoh, became the sole heir to the royal daughters, turning his father and brother into fierce enemies in the pursuit of great wealth and fame. causing their destruction. But in the end, he becomes a victim of the evil plans he has devised. Admittedly, the young actor, who played one of the major characters in the dramatic development of the events of the work, understands the essence of the tragedy and moves the image on two fronts.

It's as if we see two different people in the square; one is a son who cares for his father, a loving brother to his brother, a man who is loyal, sincere and loyal to his kingdom and friends. The second is the complete opposite of it - selfish, deceitful, selfish and evil, who does not shy away from any atrocities in the pursuit of his own interests. Edmund - J. Murodov changes depending on the situation on the stage, he is always ready to attack. Sometimes he bends, sometimes he sighs, sometimes flatteringly, slyly directs his prey to destruction, sometimes openly attacks.

Each of the actresses, who played the role of three sisters, one of the main protagonists of the play, took a logically correct approach to the tasks assigned to them, in their turn, set the events with passionate, warm actions, voice, makeup, gestures, anger.

Sometimes a clown, sometimes a king, sometimes a sincere friend, sometimes a ruthless opponent, sometimes a lunatic, sometimes a philosopher, and the performance of Mashara, who directed the play from head to toe, can also be praised. The young actor is always on stage, jumping and changing from face to face. His words are swift, his movements are quick, his eyes, his facial expressions, sometimes sincere, sometimes arrogant, sometimes bitter, sometimes with laughter, flattering, a propeller around the King, earnestly trying to protect him with various gestures, to warn of danger.

In the play, we see that the artist, makeup artist, choreographer and other creative staff took a creative approach to the work responsibly. The development of the events from beginning to end accompanied by music and choreographic numbers also increased the artistic and aesthetic impact of the work.

Although the director somewhat shortened the large-scale classical work and in some places followed the path of free creativity, this did not negatively affect the content and artistic-ideological concept of the work. In short, the Samarkand Theater has managed to create a unique, modern interpretation of world classical drama, which will please the audience.



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